

PIANO · VOCAL · GUITAR





HUMAN BEINGS STATE OF
GRACE LATEST CRAZE JUST
LIKE YOU SAID PRINCESS
LOST MY FAITH EXCERPT
FROM WHEN A MAN IS
WRONG COLOUR STILL LOVE
REMAINS NO EASY WAY
HUMAN BEINGS REPRISE

PERFECT SONGS
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COLOUR

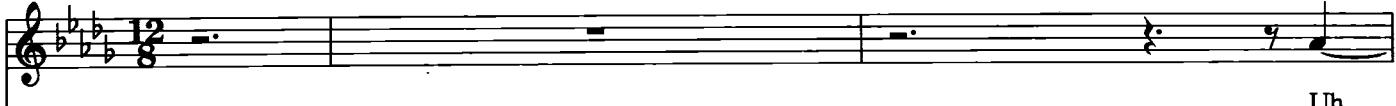
Tuning for
Guitar boxes

E _b	A _b	D _b	G _b	B _b	E _b
-1	-1	-1	-1	-1	-1

Words and Music by Seal

$\text{♩} = 57$

N.C.



Uh. __



1. Col - our _____ fades _____ a - way, _____
2. Col - our _____ fades _____ a - way, _____

with the
tell me



Ebm/Ab
x o o o

Ab
x o o o

light de - scend - ing _____ on _____ the day _____
who are you for _____ a - ny - way?

Mid-night _____ sees _____ your friend, _____ or could you
Mid-night _____ is _____ your friend, _____ but we

call his name, would you know his name?
see a be - gin - ning in _____ the end?

Fbmaj7
x x o o

Cbmaj7
x o o o

1st time

Eb
x o o o

2nd time

Ab
x o o o

I come here for your love, _____ but
God on - ly knows what we've put in that bed.



God on - ly knows.
God on - ly knows.

Col-our _____ fades _____ a-way,



good times _____ here _____ to-day, al-most ev-ry day.

Mean-while _____ you _____



1.



— would say

‘I close _____ my eyes’.



2.

Ebmaj7



Abm7



Cbmaj7



Db



— my eyes, —

and dream of on - ly yes - ter-day.' —

4

Ebmaj7



Abm7



Cbmaj7



Db



Ebmaj7



Abm7



Col-our — fades — a-way, —

good times — here —

Cbmaj7



Db



Ebmaj7



Abm7



— to - day, —

al - most ev - ery day. —

Mean-while — you —

Cbmaj7



Db



Ebm/Ab



Abm



Ebm/Ab



Abm



Ab



— would say

that I close —

my eyes. —



Chord diagrams for the first section:

Ebm/Ab	Abm										
x o ooo											

Performance notes:

Measures 1-2: 16th-note chords (Ebm/Ab, Abm) on the bass line. The bass line consists of eighth-note pairs (Ebm/Ab, Abm) followed by eighth-note pairs (Ebm/Ab, Abm). The bass line starts with a half note (Ebm/Ab) and continues with eighth-note pairs (Ebm/Ab, Abm) for the remainder of the section.

Measures 3-4: 16th-note chords (Ebm/Ab, Abm) on the bass line. The bass line consists of eighth-note pairs (Ebm/Ab, Abm) followed by eighth-note pairs (Ebm/Ab, Abm). The bass line starts with a half note (Ebm/Ab) and continues with eighth-note pairs (Ebm/Ab, Abm) for the remainder of the section.

Measures 5-6: 16th-note chords (Ebm/Ab, Abm) on the bass line. The bass line consists of eighth-note pairs (Ebm/Ab, Abm) followed by eighth-note pairs (Ebm/Ab, Abm). The bass line starts with a half note (Ebm/Ab) and continues with eighth-note pairs (Ebm/Ab, Abm) for the remainder of the section.

Measures 7-8: 16th-note chords (Ebm/Ab, Abm) on the bass line. The bass line consists of eighth-note pairs (Ebm/Ab, Abm) followed by eighth-note pairs (Ebm/Ab, Abm). The bass line starts with a half note (Ebm/Ab) and continues with eighth-note pairs (Ebm/Ab, Abm) for the remainder of the section.

Ebm/Ab Abm Ebm/Ab Abm Ebm/Ab Abm Ab Ebm/Ab

Col - our

Abm9


Fbmaj7


Cbmaj7


fades to grey. I dream so ex -

8:

8:



— bold.

N.C.



N.C.

EXCERPT FROM

Words and Music by Seal

$\text{♩} = 126$

N.C.

Piano and bass staves in 4/4 time with a key signature of one sharp. The piano staff shows sustained notes, and the bass staff shows a continuous line of notes.

Gmaj7/A



Piano and bass staves in 4/4 time with a key signature of one sharp. The piano staff shows sustained notes, and the bass staff shows a continuous line of notes.

Piano and bass staves in 4/4 time with a key signature of one sharp. The piano staff shows sustained notes, and the bass staff shows a continuous line of notes.

Gmaj7/B



Gmaj7/A



Gmaj7



My e - mo - tions

drift a - way, —

I think a - bout it but it's

Piano and bass staves in 4/4 time with a key signature of one sharp. The piano staff shows sustained notes, and the bass staff shows a continuous line of notes.

Gmaj7/A



al-right, it's al-right, it's al-right, it's al-right,

G

G

G

G

it's al-right now.

G

G

G

G

Gmaj7/B



My e-mo-tions

Gmaj7/A



drift a-way,-

Gmaj7



I think a-bout it ev-

Gmaj7/A



- ery - sin - gle day.

Do I re-gret it?

Well I'd say — that it's

G

G

G

G

al-right, it's al-right, it's al-right, I'm in space. —

There's a feel -

- ing that grows through your veins, —

one that has no time, no space.

Gmaj7/B



Gmaj7/A



— Tak - ing you high, — so — that you can't de - ny — it, that's when you're in — love.

Gmaj7/B



Gmaj7/A



Gmaj7



Gmaj7/A



— Tak - ing you high, —

so — that you can't de - ny — it,

that's — when you're in — love.

N.C.

Piano (Treble Clef, 1 sharp, Common Time):
- Sustained note in measure 1, followed by a series of eighth-note chords in measure 2.

Voice (Bass Clef, 1 sharp, Common Time):
- Eighth-note patterns in measure 2.

Piano (Treble Clef, 1 sharp, Common Time):
- Eighth-note chords in measure 3.

Voice (Bass Clef, 1 sharp, Common Time):
- Eighth-note patterns in measure 3.

Lyrics: Tak - ing you high,

so__ that you can't__ de - ny__ it, that's_ when you're in, that's

Piano (Treble Clef, 1 sharp, Common Time):
- Eighth-note chords in measure 4.

Voice (Bass Clef, 1 sharp, Common Time):
- Eighth-note patterns in measure 4.

Lyrics: when you're in love.

Piano (Treble Clef, 1 sharp, Common Time):
- Eighth-note chords in measure 5.

Voice (Bass Clef, 1 sharp, Common Time):
- Eighth-note patterns in measure 5.

Piano (Treble Clef, 1 sharp, Common Time):
- Eighth-note chords in measure 6.

Voice (Bass Clef, 1 sharp, Common Time):
- Eighth-note patterns in measure 6.

Piano (Treble Clef, 1 sharp, Common Time):
- Eighth-note chords in measure 7.

Voice (Bass Clef, 1 sharp, Common Time):
- Eighth-note patterns in measure 7.

Gmaj7/A



Tak - ing you high, so that you can't de - ny it, that's when you're in love.

N.C.

A11
xxx 12frAm6
xxx 7fr

repeat ad lib. to fade

That's when you're in love.

HUMAN BEINGS

Words and Music by Seal

$\text{♩} = 98$

N.C.

$\text{♩} = 98$

N.C.

Em
x x o x x

Dadd9
x o o 2fr

Em
x x o x x

Dadd9
x o o 2fr

Em
x x o x x

Dadd9
x o o 2fr

Em
x x o x x

1. It is on - ly love - death
2. Tell me is it

Dadd9
x o o 2fr

Em
x x o x x

Dadd9
x o o 2fr

I feel, you feel, that will give us, that will bring you, peace, peace, of, of, heart. life.

N.C.  Em9  D5  Em  Dadd9

Who of, tell me who of us,— tell me who of, tell me who of us,— tell me

Em  Dadd9  Em 

In my hour of des - perate need I _____ feel clos - er to
 who of. When you lose your self es - teen, that's _____ when

omit 2nd time
 Dadd9  Em9  N.C.  Em 

— the one.

Dadd9  C  Cmaj7  omit 2nd time D5 

love Oh but why? oh.



Please, hu-man be-ing, if you bleed_ they will say it was des - tined.



They'll be punch-ing tick-ets by the min-ute if you're brought out a - live,



des - perate, des - perate.



We're

E 
 G13sus4 
 Cmaj7 

mere_ hu - man be - ings we die, _____ des -

Em9 
 Cmaj7/E 

- tined, des - tined. _____

D/E 
 Em9 

Well I feel when you reach num - ber one, look

Cmaj7/E 
 D/E 
 E 
 D 

like you're puf-fin' but real - ly you'll be block - ing the sun, _____ block - ing the sun,

E^{sus4}D^{m9}

G/C

min - u-te you fall out of life.

We're mere hu - man be - ings, we die,

E

D^{m9}C^{maj7}

des - perate,

it's des - tined.

We're

E

G^{13sus4}C^{maj7}

mere hu - man be - ings, we die,

des - perate, it's des - tined, des - tined.

E

D^{m9}C^{maj7}

repeat to fade

HUMAN BEINGS REPRISE

Words and Music by Seal

♩ = 98

C(♯11)



C(♯11)/E



Cadd9♯11/E



Cmaj7



E



Esus4



G13sus4



G/C



3fr

E



Dm9



Cmaj7



Uh, love

E



1st time only



dies.

A musical score for piano and guitar. The top staff is for the piano, showing a treble clef, a key signature of one sharp, and a bass clef. The bottom staff is for the guitar. The score is divided into four measures by vertical bar lines. Above the staff, four chords are labeled with their names and corresponding guitar chord diagrams: E (two ovals), Esus4 (two ovals), G13sus4 (one cross and two ovals), and Cmaj7 (one cross and three ovals). The piano part consists of sustained notes with fermatas. The guitar part consists of eighth-note patterns. The key signature changes from E major (one sharp) to G major (one sharp) at the end of the first measure.

A musical score for guitar and bass. The score is in 4/4 time with a key signature of one sharp. The top staff is for the guitar, and the bottom staff is for the bass. The guitar part features three chords: Em9 (with a chord diagram), Cmaj7/E (with a chord diagram), and Em11 (with a chord diagram and '2fr' written above it). The bass part consists of eighth-note patterns. The score is divided into measures by vertical bar lines.

Em9



Cmaj7/E



Chas-ing a - way, feels like I'm chas-ing no - where.

A musical score for piano. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in G major (two sharps). The top staff has three sustained notes with grace notes. The bottom staff has a continuous eighth-note pattern. The score is divided into measures by vertical bar lines.

Em11
○ x 2fr

Em9
○ xo

Do-ing what



- ev - er I feel..

I

Cmaj7/E



just keep fall - ing down. —

Cmaj7/E



You know in ev - er - y - way. —



repeat ad lib. to fade

Fm

Fm/G

Ebmaj7

love please don't let is a way that my lows has no rules. Know that
is a way that my lows has no rules. Know that

Abmaj7

Abmaj9

Gbmaj7

D_b

Dbmaj9

E_b

Ebmaj7

I'm lovin' you ev-en if it's a fool that waits in vain, waits in vain.
I need you, yes I do.

Csus2

x 4fr

(8vb 2nd time) - - -

E_b

Ebsus4

E_b

Yes-ter-day it hit me, I felt we were slip-ping a-way.

Say if you can_ it's o -

Bbm

Ab

Absus2

E_b

Ebsus4

E_b

- kay, just like you said

way then.

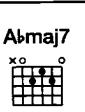
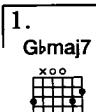


Some-times I fall and I feel like I don't know the way.

Say if you can it's o -



to Coda ♫



- kay, just like you said then, just like you said.



2. Gbmaj7

just like you said, oh.



Oh, my,

my, my, my, my, my again.

CODA

just like you said, oh.

Just like you said then, just like you said, oh.

Just like you said way back then, just like you said.

rit.

LATEST CRAZE

Tuning for
Guitar boxes

E _b	A _b	D _b	G _b	B _b	E _b
-1	-1	-1	-1	-1	-1

Words and Music by
Seal and Earl Harvin

♩ = 116

E_bmaj7



N.C.

and all that comes with it.

Still you're won-d'ring how it ev - er felt this good.



— When you do it by day - light, _____ in com -



— pa - ny, _____ or ev - en by your -



Ebmaj7



- self.

8 8

8

If _____ they

8 8

Ebmaj7



(8va 2nd time) - - -

3 3

tell you it gets hard - er

8 8

C₉⁶



then some - thing's right. _____ But trust _____

8 8

Ebm7
xx o
3fr

— me if you're feel - ing it, it gets

8°

ea - si - er by the night. — When you do it in day -

8°

- light,

or ev - en some - times —

Ebm7
xx o
3fr

— in com - pa - ny,

Gb
xx o
3fr

that's o - kay. —

8°

8°

F_bmaj7G_b 3fr 4fr G

But if it felt the

E_bmaj7

Fm7

E_bmaj7

same,

a lit - tle su-per - fi - cial.

Fm7

E_bmaj7

Fm7



I fi- gure if it's new to me, _____

it's the lat - est craze,

E_bmaj7to Coda \oplus Fm7E_bmaj7

the lat - est craze. _____

E♭m7
xx 3fr

Fm7
xx

Tell_

E♭maj7
xx

— me, fa - ther, say — that it's — no

good.

I'm do - ing — some-thing,

frank - ly, — I don't think that I — should.



An - y ____ fool ____ can see ____



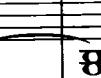
there's ____ no gua - ran - tee, ____



no.

D. al Coda

If ____ they



27 CODA



And if it felt the same,

yet slight - ly

8



— su - per - fi - cial.

I fi - gure it's all new to me,

8



— it's just the lat - est craze,

just the lat - est craze.



Fm7



Ebmaj7



Fm7



What does this mean

Ebmaj7



Fm7



Ebmaj7



to me?

An - y fool

can see.

Fm7



Ebmaj7



Fm7



It's just a fan

- ta - sy,

ah



yeah.

It's just the lat - est

craze.



It's the lat - est craze. —



It's the lat - est craze. —



N.C.

An-y fool can see —

rit.

free time

I'm do-ing some-thing,

frank - ly I don't think that I should.

LOST MY FAITH

Tuning for Guitar boxes

E _b	A _b	D _b	G _b	B _b	E _b
-1	-1	-1	-1	-1	-1

$\text{J} = 82$

Words and Music by
Seal and Reggie Hamilton

F#add9



C#m



B/E



G#add9



I re-a-lised it was just a game.

G#



G#11



Emaj7/G#



F#



G#



I had lost my faith long a-go.

G#11



Emaj7



F#



I had lost my faith long a-go.

A



E



B/F#



F#



I can't see that if I stay close to your side.



All of my pres - sures now,

I know they will sub - side.



If ev - er you need me, yeah,



all you got - ta do is fall.

I hear you say



— that

you got it all.

G#  G#11  Emaj9/G#  F#  G#  Gsus4 

I _____ had lost my _____ faith _____ long a-go. _____

G#  G#11  Emaj7  F# 

I _____ had lost my _____ faith _____ long a-go. _____

Bmaj7  C#6  Bmaj7 

— A stran-ger so it seems; _____ I lie here for your touch. _____ But what I'd like to know

C#6  Bmaj7  C#6 

— is why do I want you so _____ much? You say that's all the same. _____

G# 
 G#7sus4 

I _____ had lost my _____ faith _____

#8

Emaj7/G# 
 G#11  3fr
 G# 
 G#sus2 
 G# 

long a - go. _____ I _____

G#7sus4 
 E 
 F# 
 F#sus4 
 F# 

had lost my _____ faith _____ long a - go. _____

G# 
 G#sus4 
 G# 
 B/E 
 F# 
 C#/F# 

repeat ad lib. to fade

Lead vocal ad lib.

Da, da, da, da, da, do, _____ do. _____

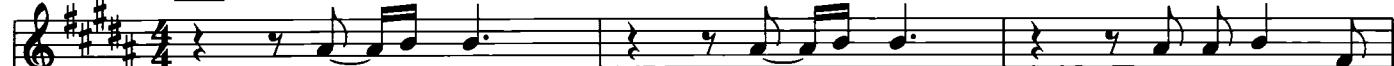
NO EASY WAY

Tuning for
Guitar boxes

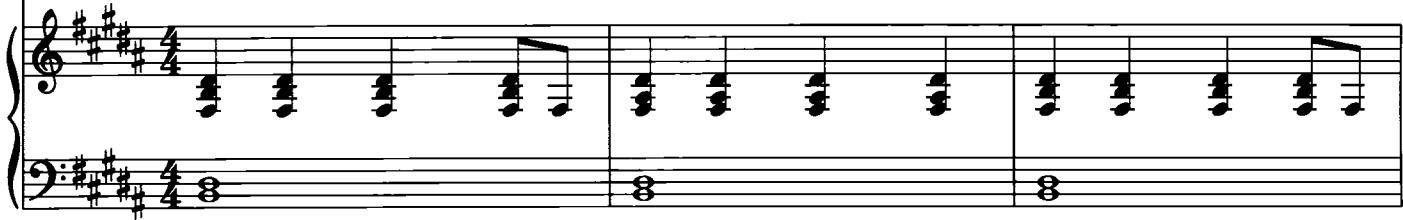
D [#]	G [#]	C	F [#]	A [#]	D [#]
-1	-1	-1	-1	-1	-1

Words and Music by Seal

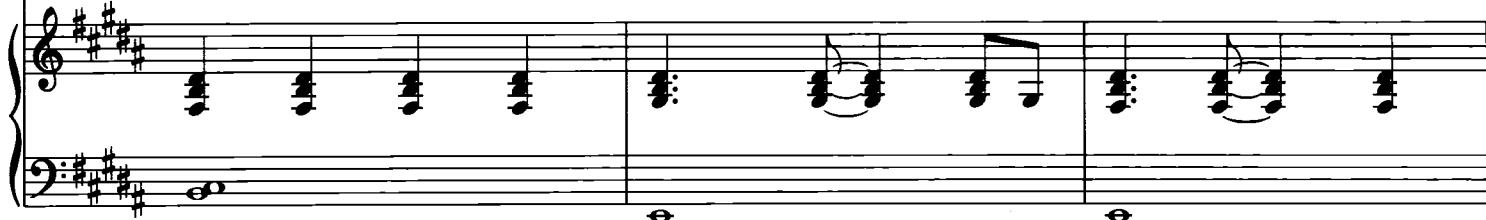
$\text{♩} = 71$



1. Close your heart, close your eyes. Fake a kiss and

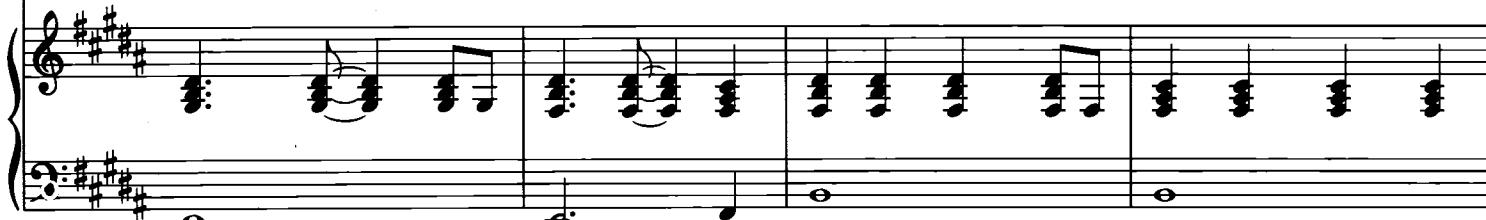


say good - bye, when you know it's not the way, and you're leav -



- ing home to-day. —

An - ger ris - es, — the deed is done.





Just to say— you can't go on— when you know— that's not the way,



yet you're leav - ing home to - day.



If I see a____ tear in your eye, it's an ea - sy way to say—



— good-bye.



2. You're a-fraid, so you lie. Some-times this will



get you by, but you know that's not the way, and I trust



— you an-y-way.

Har - mo-ny,

but not for long.



Plain to see we were do - ing some-thing wrong, ev - en though

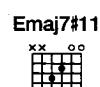


— you've gone a - way, —

I still — love you.



But if I see a — tear in your eye, — it's an ea - sy way to say —



— good-bye, — oh, — woh. — To say —



good-bye, — oh, — woh, good-bye. — To say —

G#m9
x o o 5fr

B
x o o

good-bye.

B
x o o

Bmaj7
x o o

B
x o o

Badd2
x o o

3. Sent you Ril - ke by _ hand, hop-ing you would un-der-stand, don't you know

Emaj7
xx o o

Emaj9
xx o o

Emaj7
xx o o

— that's not my way,

I was miss - ing you to-day.

Emaj9
xx o o

B
x o o

Bmaj7
x o o

Mm, an - ger ris - es, the deed is done.



Just to say ___ that you can't go on. and you know ___ that's not my way,



'cause I still ___ love you. Af - ter all ___ we've ___ said and done, ___



can't you see ___ we can't go on ___ 'cause God knows there's no ea - sy way



rit.



to say ___

good-bye. ___

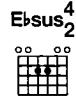
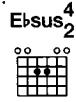
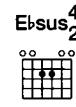
PRINCESS

Words and Music by Seal

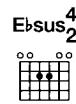
Tuning for
Guitar boxes

E _b	A _b	E _b	G _b	B _b	E _b
-1	-1	+1	-1	-1	-1

♩ = 116

1,3. The prin - cess and the li - ar,
2. The prin - cess and the li - ar,



her dress is catch - ing _____ fire. _____
her dress is catch - ing _____ fire. _____



to Coda ♫

Dad - dy's lit - tle le - mon ain't all she's meant -
Dad - dy's lit - tle le - mon ain't all she seems -



— to be.
— to me.

Mm.

I al - most made you
You're head - ing for the



jump,
crash,

the trust you so de - si - re.
it'll be right here to - mor - row.



My love is tast - ing bit - ter
I'll ev - en pay for gas
'cause it al -
if you al - wreck

E_badd9E_bsus₂⁴E_badd9

- most set you free.
— us grace - ful - ly.

1. E_bsus₂⁴2. E_bsus₂⁴D.  al Coda

CODA

E_badd9

— to be.

Mm.

E_bsus₂⁴E_badd9

E_bsus₂⁴E_badd9E_bsus₂⁴

repeat to fade

STATE OF GRACE

Tuning for
Guitar boxes

E	A	D	G	B	E
-1	-1	-1	-1	-1	-1

Words and Music by
Seal and Christopher Bruce

$\text{♩} = 62$

N.C.

Two staves of musical notation. The top staff is in 4/4 time, and the bottom staff is in 6/4 time. The key signature is B-flat major (two flats). The notation includes eighth and sixteenth note patterns. Chord boxes are shown above the staff: E♭m9 (x 5fr) and G♭maj7 (xx 2fr). The bottom staff includes markings like 'sim.' and '2ed.'.



A♭madd9



Two staves of musical notation. The top staff is in 6/4 time, and the bottom staff is in 4/4 time. The key signature is B-flat major (two flats). The notation includes eighth and sixteenth note patterns. Chord boxes are shown above the staff: D♭m (x 5fr) and A♭madd9.

N.C.

So strange, it's fun-ny how we came to meet. Those eyes, un-can-ny, were

my in - vi - ta - tion.

I could-n't wait,

I could-n't wait to



Two staves of musical notation. The top staff is in 4/4 time, and the bottom staff is in 6/4 time. The key signature is B-flat major (two flats). The notation includes eighth and sixteenth note patterns. Chord boxes are shown above the staff: E♭m9 (x 7fr).

D^bm
x 5fr

N.C.

hold you like a ba - by. Is this what it feels like, you are here now.. Oh but I_

E^bm9
x 7fr

G^bmaj7
xx 2fr

D^bm
x 5fr

A^bmadd9
xo o

can't seem to find my state of grace.

E^bm9
x 7fr

G^bmaj7
xx 2fr

D^bm
x 5fr

A^bmadd9
xo o

Who knows, to - mor - row may nev - er come.

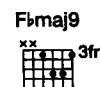
E^bm9
x 7fr

G^bmaj7
xx 2fr

D^bm
x 5fr

A^bmadd9
xo o

One touch, one look, that is all it takes.



These things for - ev - er change us, —

N.C.

oh why, — hey. —

This is the sound of a feel-ing that's caught in my head. —

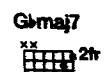
Makes me think a-bout some-thing you said

— to take a-way my — fear,

oh — ah. —

This is the sound of the wok —





- en man.

Why don't you tell me it's you— babe,

I found you,

you

6 4

6 4

Abmadd9

Dm 5fr

Cb Gb Cb Gb

babe. Yeah oh but I,

6 4

6 4

Abm

Cb Gb Cb Db Gb/Bb

I can't seem to find that state of grace.

6 4

6 4

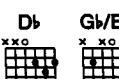
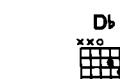
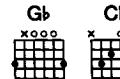
Abm

Cb Gb Cb Gb

Who knows, to - mor - row may - nev - er come.

6 4

6 4



One touch, one look, that is all it takes.



These things for-ev-er change us.

Look at the



past,

no sa-voir faire,

no, that's not us.



Oh.

Ebm9
x x 7fr

Gbmaj7
xx 2fr

Dbm
x 5fr

Abmadd9
x o o

Ebm9
x x 7fr

Gbmaj7
xx 2fr

Dbm
x o o 5fr

Abmadd9
x o o

Ebm9
x o o 7fr

Gbmaj7
xx 2fr

Dbm
x o o 5fr

Abmadd9
x o o

Oh_ but I,_

Cb
x o o

Gb
x o o o

Cb
x o o

Gb
x o o o

Abmadd9
x o o

Cb
x o o

Gb
x o o o

Cb
x o o

I can't seem to find my state of grace.

Abmadd9
x o o

Cb
x o o

Gb
x o o o

Gb
x o o o

Who knows, to - mor - row may_ nev - er come.

8

4

Abmadd9

C_bG_bC_bD_bG_b/B_b

One touch, one look that is all it takes.

Abm



N.C.

These things for-ev - er change us.

These things for-ev - er change us.

Abmadd9



F#maj9

G_b

Abmadd9



F#maj9

G_b

These things, look at the past, these things, no sa-voir faire.

Abmadd9



F#maj9

G_b

Abmadd9



F#maj9

G_b

These things, I know they're not us, these things, look at the past.

Abmadd9
xo o

F#maj9
xx o o

Gb
xooo

Abmadd9
xo o

F#maj9
xx o o

Gb
xooo

— Oh, — oh, — oh, — oh, — oh, — oh, —

Abmadd9
xo o

F#maj9
xx o o

Gb
xooo

Abmadd9
xo o

F#maj9
xx o o

Gb
xooo

— Oh, — oh, — oh, — oh, — oh, — oh, —

Abmadd9
xo o
fade

F#maj9
xx o o

Gb
xooo

Abmadd9
xo o

F#maj9
xx o o

Gb
xooo

ah. —

Abmadd9
xo o

F#maj9
xx o o

Gb
xooo

Abmadd9
xo o

F#maj9
xx o o

Gb
xooo

These things, look at the past.

— b6 —

STILL LOVE REMAINS

Tuning for
Guitar boxes

E _b	A _b	D _b	G _b	B _b	E _b
-1	-1	-1	-1	-1	-1

Words and Music by Seal

$\text{♩} = 77$

B_bm11/E_b



Cm9/E_b



B_bm11/E_b



Cm9/E_b



B_bm11/E_b



Cm9



B_bm11



Cm9



B_bm11



Cm9



B_bm11



Cm9



B_bm11



Cm9



1. How _____ will I stand if you turn _____ out the
2. How _____ will I love if you take _____ all the



— light
— life

that shines ov - er me,
from out of me,

that shines
right from



— ov - er me?
— out of me?

And how will I
Tell me how will I



— live,
— live,

if you take all
if you take all

the give
the guilt

that you
that you

omit 2nd time



have from me,

that you have from me?
gave to me.



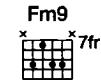
N.C.

Cm9



Oh. _____

'Cause



we'll

live

and we

Bbm7
x x x 7fr

Dbm9
x x x 3fr

Eb11
x x x 7fr

give to - day.

(♩ = 67)

Bb7sus4
x o o

Cm7
x o o 4fr

Gm7b13
x o o 4fr Fm11
x o o

Bb7sus4
x o o

Cm7
x o o 4fr

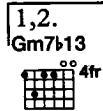
Gm7b13
x o o 4fr Fm11
x o o

Bb7sus4
x o o

Cm7
x o o 4fr

Gm7b13
x o o 4fr Fm11
x o o

I'll be there, but don't you know,



you know, you know, you know, I know— you know,

and I said:

3.



Fm11

D₉⁶



(♩ = 77)



— you know,

B_bm11



Cm9



B_bm11



Cm9



B_bm11



Cm9



B_bm11



— 3 —
Tell me

how will I live with an-y - one but you, babe.

Bbm11

An-y-one but you babe.

With an-y - one

but you.

With an-y - one

N.C.

but you.

An-y-one but you.

fade

WHEN A MAN IS WRONG

Words and Music by Seal

$\text{♩} = 73$

Eadd9



A



Aadd9#11



1. The perils of lone- li- ness,
(2.) I was a ho - ly man,

the
and



sim. throughout

A



Aadd9#11



E5

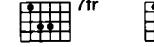


E5maj7



1st time only

E5



E5maj7



plea-sures of love
you were the de - vil's son.

that we find.

And if

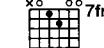
The



A



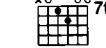
Aadd9#11



A



Aadd9#11



ar - gu - ments im - mi - nent,
I liked _____ what you_ played,

the look on her face
does that mean you're right

as we cried.
and I'm wrong?



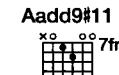
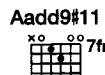


1st time only



There's

And there's

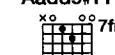
no - thing when you fall a - lone,
dan-ger in a se - re - nade,there's hate when you fall by the side.
my friend, there's ev - en love if you find what you want.

1st time only



You know I

And there's

did - n't mean to hurt you love,-
rea - son to be a - fraid -I just need some light
and rea - son to op - en your life.
on my heart..

E5 E5maj7 E5 E5maj7 G/C

But when a man _____ is wrong,
But when a man _____ is wrong,

D/G G/C D/G

— fac - ing all the mis - takes_ that he's done, —
— fac - ing all the mis - takes_ that he's done, — there can

1. A Amaj7 Eadd9

there_ can be no right. 2. Now if

2. A Aadd9 Aadd9#11 Aadd9 Aadd9#11 Aadd9

be no right.

Guitar tablature and chord diagrams for a solo section. The tablature shows a 12-measure solo starting with an E5 chord (7th fret, 1st string). The solo consists of eighth-note patterns and sixteenth-note patterns. Chords shown are Aadd9#11 (7th fret) and Aadd9 (6th fret) repeated twice. The tablature is on a treble and bass staff.

Musical score for 'Oh, My Friend' in E major (two sharps). The score consists of three staves. The top staff shows a vocal line with lyrics: '3. Oh my friend, I'. Chords indicated are E5 (7th fret), Aadd9#11 (7th fret), and Aadd9 (6th fret). The middle staff shows a rhythmic pattern of eighth and sixteenth notes. The bottom staff shows a bass line. Chord boxes are located at the top left, top right, and middle right of the score area.

A musical score for a vocal and guitar part. The vocal part is in soprano clef, and the guitar part is in bass clef. The score consists of two staves. The top staff has lyrics: 'friend,' 'you know I', 'some-times', 'get things wrong', 'to get', and 'things'. The bottom staff shows the bass line. Chord boxes are placed above the vocal line, with labels: 'Aadd9#11' (with a 7fr below it), 'Aadd9' (with a 6fr below it), 'Aadd9#11' (with a 7fr below it), and 'Aadd9' (with a 6fr below it). The key signature is A major (no sharps or flats), and the time signature is common time (indicated by 'C'). The vocal line includes eighth and sixteenth note patterns, and the bass line includes eighth and sixteenth note patterns.



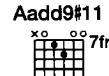
right. —

Oh my friend, when I'm wrong,



fac - ing all the mis - takes that are done. —

When a



man, — when this man is wrong, there can be no right, —



— there can be no right.